1995
TREASURE GEMS

25TH
ANNIVERSARY
ISSUE
AMALGAMATED PRINTERS' ASS.

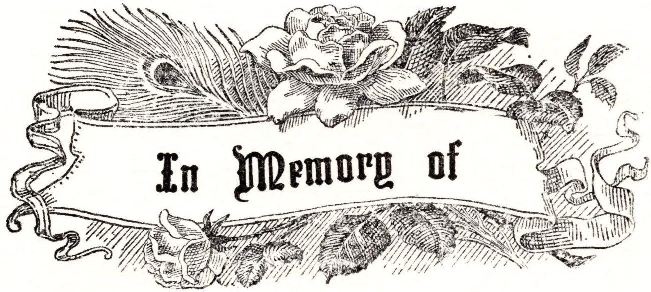
Treasure Gems 1995

25TH EDITION

Cooperative Annual of the
Amalgamated Printers' Association

of an edition of 110 copies. yours is

No 97



Robert Paul Long

Born: February 15, 1913
Died: September 15, 1994

BOB'S contributions to *Treasure Gems* were very informative, and his page, last year, was quite humorous. His pages were printed on an 1878, 6 x 9, *Curtis & Mitchell "Columbian"* press.

Coordinator's Corner

AMALGAMATED PRINTERS' ASSOCIATION'S yearbook, *Treasure Gems,* has been a success! I can remember *Jane Roberts & Bill Greer* printing extra pages, of the early issues, just to give it some body. We now have enough to require ⅝ inch binding material.

The types, used for this year's cover, were: 22 pt. *Beacon,* by Boston, 12 pt. *Italic Ray,* by Farmer and 12 pt. *Ornamented No. 1059.* The embellishments are electrotypes of *Flourish Ornaments No. 3 & 4,* by MS& J. The initial, used on this page, was used previously in Issue No. 36 of Bill Haywood's *It's a Small World.* It was created by modifying two *No. 80 Jenson Initials;* a wood block was cut for the silver background.

Many thanks, again, to all who reserved some of their time & talents for this special issue. Credit for the title page goes to *Jane Roberts & Alan Waring.*

— *Dave Greer*

The two-color type is Virile, with Virile Open, by Dickinson.

ALPHABETICAL INDEX

Numbers are in order of receipt.

THERE IS SOMETHING intangibly different about a letterpress printed old book, whether it was produced from the type itself or from engraved plates. This difference is so subtle as to defy definition. It is more than the sum of obvious ones such as the hint of sculptured impression in the paper.

Most long print runs used plates. When plate wear was ignored and no replacement made on large editions, and old plates used for succeeding editions, the loss of crispness is evident. One wonders if book collectors in the past considered that important in pursuing first editions.

There is no argument about the great strides made in mass offset book printing. The cost of plates for letterpress printing of lavishly color illustrated "coffee table

books" would put them beyond the reach of all but institutions and wealthy individuals. Escalating costs are nudging offset toward similar stratopheric prices.

Somewhere down the road the engraved plate book will disappear, except for the few still in the dusty interiors of old used book stores. And who will be left to slide one of these denizens from printing's past off the shelf, open it, and recognize and admire those qualities which set it apart from its current mass produced brethren?

Saluting the 25th cooperative issue of* Treasure Gems*, this hand set, hand press printed entry from Al Fick, APA 142, Cottonwood, Arizona.



YESTERYEAR


TREATY
A SCRAP OF PAPER
THE ENSLAVEMENT OF BELGIUM
THE DEVASTATION OF FRANCE
1776
The Same Spirit
1918

PERSEVERANCE

I found this cut ink encrusted wrapped in 1919 newspaper. It took me 3 years cleaning to get it to print. Woodrow Wilson did not want to co-operate till now.

This is the best I could do.

Murray A. Cohen
APA 491, AAPA, MAP, ACP



Lincoln and the Telegrapher

Samuel F. B. Morse's telegraph, when the Civil War came, proved to be an essential weapon-permitting the commander in chief personally to direct his armies. No one was more aware of its importance than Abraham Lincoln, who came each morning to the War Department telegraph office across the street from the White House; and few men had a more intimate picture of the wartime President than the telegrapher Albert Chandler, whose recollections appeared forty years later in the now-defunct Sunday Magazine.

In April of 1961 E. B. Long of Chicago, republished Albert Chandlers story of Lincoln's visits to the telegraph office.



The war to end all wars
Copper cut from 1918

Treasure Gems 1995

Murray A. Cohen
APA 491, AAPA, MAP, ACP



A collection of old commercial cuts of yesteryear.

Many of the companys represented have been gone for years, merged or out of business. Some of these must be at least 75 years old; like all things we save for posteriority.


LION TAILORS
Willard
STORAGE BATTERY
Wyandotte
PRODUCTS
ZP RK W A
MICHIGAN STATE TELEPHONE COMPANY
BELL SYSTEM
AMERICAN TELEPHONE & TELEGRAPH CO.
MAXWELL
Ask here for
GARGOYLE
Mobiloil
NRA
MEMBER
U.S.
WE DO OUR PART
Mobilgas
Lincoln Zephyr V-12
MICHIGAN STATE TELEPHONE COMPANY
LONG DISTANCE TELEPHONE
BELL SYSTEM
AMERICAN TELEPHONE & TELEGRAPH CO.
Buick
ALADDIN
Thor
American Beauty
BRAND
High Grade
EGG NOODLES
Studebaker
OCTAGON
SCOURING
CLEANSER
CLEANS-SCOURS-SCRUBS
COUPON


CHASE & SANBORN
Bonita
BRAND
COFFEE


SUPER SOAP
CLEANSING CREAM
SUPER SOAP
CLEANSING CREAM
FOR USE WITHOUT WATER




CLEAN
QUICK
SOAP CHIPS


KELLY-SPRINGFIELD CORD
KEEP
SMILING
WITH
KELLYS


Libby's
RAISINS


LINCOLN


Rinso


FOUNDED
1848
McMILLAN'S

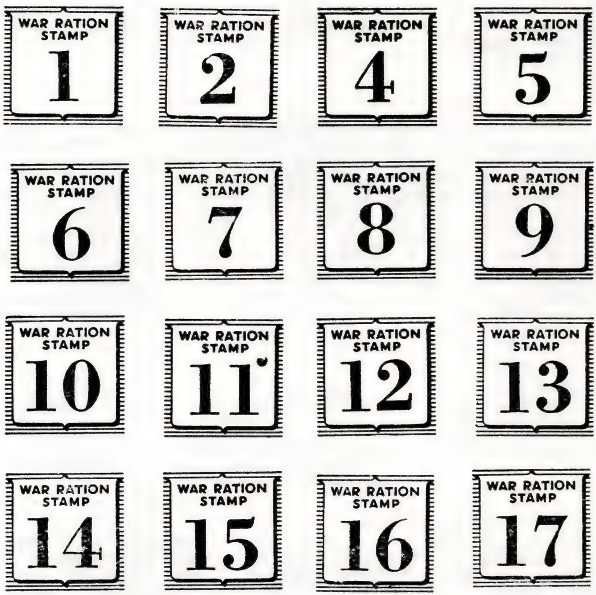

Columbia
Columbia
Records
Grafonola


Del Monte
BRAND
QUALITY
FOOD PRODUCTS


Chipso

Ration Stamps Of World War II

These stamps bring back memories to those who were here during the war. For those not here save the stamps.



STAN COUSINS - A. P. A. 431
TREASURE GEMS - 1995

Cross my palm with

CORNSTARCH

Kerosene as a solvent is safe, effective and cheap, but has one drawback: it stinks. Some printers object enough to the smell to buy the more expensive type wash. Not necessary.

A good way to get rid of the odor on your hands, especially before preparing a meal, is to wash your hands with warm water and soap, then dump a teaspoon of cornstarch on your hands, rub in well & wash your hands again. If a faint stink remains, repeat. Your hands may smell faintly of cornstarch but won't taint the the ingredients.

Cornstarch is harmless to fabric. Rub some on kerosene stained clothing before washing. Cornstarch is also a good substitute for talcum powder. If you print on the tympan, rub in cornstarch with a cotton ball to blot up the damp ink. It won't scent the stock or cause sneezing.



You will also find that cornstarch on the tympan makes the stock slide more easily to the pins. If a little flies off onto the rollers, no harm done.

When (trying) to print with white ink on dark stock dust the ink soon after with cornstarch to brighten up the effect. This won't make it quite white, but you will notice an improvement.

18 pt. Gallia & 10 pt. Century Expanded

My thanks to Chuck Klensch for the
6 pt. Flame Border

Jane Roberts
Box 151
Fitzwilliam, NH 03447

DANCING GIRLS!







Dancing around the clock.



Printed by Phil Cade APA 388

WOOD TYPE

Historical Blank?

Rob Roy Kelly, after many years of research, said, "Seldom can you find a historical blank like the one in the history of wood type."

A woodblock print dates back to 868 in China. Previously, the Chinese had devised wooden stamps for use as we today use rubber stamps. From there on, wood type was a gradual development. Word symbols carved in wood date to around 1300.

Laurens Coster, a contemporary of Gutenberg, is believed to have cut individual letters from wood blocks, making "movable type."

(*over, please*)

With the advent of metal type, woodcut initials, ornaments, borders and illustrations began appearing with metal-type text. By mid-15th century individual letters, carved in wood, were in use where large type was required. Sometimes molds were made from them for casting metal type.

The routing machine, invented in 1827, was later coupled with the pantograph, opening the way for mass production of wood type. Wood was plentiful, easy to carve and took ink well. Wood type became an important influence on display typography. More than 600 styles were produced, but by 1920 metal replaced wood, and an era came to the end.

Source: "American Wood Type: 1828-1900"
by Rob Roy Kelly

Carl & Evelyn Masson
75 Lincoln St., Dedham, Mass. 02026
Lantern Press A. P. A. No. 510

AMALGAMATED MEMBER PRINTERS' ASSOCIATION

D.B.U.:

BLACK, BLACK INK

[An excerpt from *In the Day's Work*, 1924, by Daniel Berkeley Updike, founder of the Merrymount Press in Boston, 1893-1949.]

TO SHOW good type-setting (whether set by machine or by hand) to advantage, the inking of a page must be even. Composition, no matter how careful, is dependent on good ink and the right amount of it. The letters in a printed page, if not well inked, show, when examined through a magnifying glass, little specks of white through the black, and the effect of the type, as a whole, is lifeless & faded. The result of using too much ink is so obvious that it is needless to say anything about it.

Furthermore, ink must be black. A great deal of the so-called black ink used in modern

books has a brown, green, pink, or blue tinge. If a good black ink is compared with inks commonly employed, it will be found there is little that is really black. It is cheaper to make ink of materials that give it disagreeable tinges than to use the proper ingredients. But no page will be effective or lively except when printed in pure black ink.

The text type is ATF Oxford; the paper is Anybody's Guess 80-lb laid; the ink is Impreset rubber-base LO TAK Black #4001, Printers Ink & Supply Co., Inc., Birmingham, AL.

Done for TREASURE GEMS 1995
at The Wayside Press
in Kingston, Rhode Island
Wilbur L. Doctor, *APA* 554, PROP.

Printer's Quotes

Π

Confucius say, "Sloppy spacing
Surely cause Pi!"

Commas

When in doubt
Leave them out.
—Mark Twain

Typos

This much I'll contribute
Typos are usually found
When you distribute.
—J. Ed

Widow Lines

Confucius say, "Careful printer
And bachelor too,
Avoid widow lines."

Kismet

A rare type when dropt
Will always land on its face.
—Murphy's Law

Printer's Quotes

Confucius Say,

"Printer who follow copy
Out window
May get neck broke."

ps 'n qs 'n &cs.

Watch your b's 'n d's, 'n
Your p's 'n q's but don't forget
All'a them other Dudes!

—Anon.

For the 1995
Treasure Gems

J. Ed Newman APA 297
129 S. Cory Dr., RR 2, Edgewater, Fl 32141

Treasure Gems



25

25

twenty-five

XXV

It's quite an accomplishment anyway you write it, and I am glad I can participate.

Gordon Rouze 602
1995

It is believed St. Dunstan, the patron saint of blacksmiths, shod the Devil's hoof and exalted from the Devil a pledge to stay away from any building where the horseshoe is displayed.

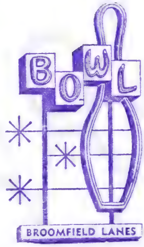
Treasure Gems - 1995

M. A. Carmichael - APA 563



THE LAST time I bowled was back in the mid-fifties. I wasn't very adept at the at the sport and soon lost interest. However, when Al Fick sent me a box of cuts, many of them were about bowling. Since the baseball players are on *strike*, I'll use my *spare* time to display a few of the bowling cuts.




BOWL
BROOMFIELD LANES

















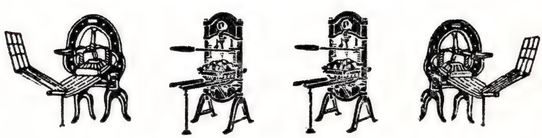
Defunct Definitions from Ringwalt

Cedilla. A mark used in French to denote the letter is pronounced like the letter s. Some printers who do not possess this sort and do not care to purchase it, use an inverted 5, thus ς.

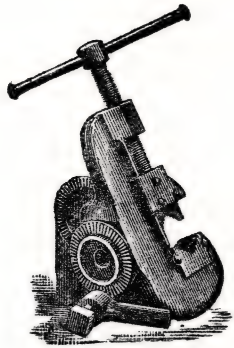
Monk. A blotch of ink on a printed sheet arising from insufficient distribution of ink over the roller, too much ink at one part of a form being called a monk, and too little being called a friar.
(Michigan Monks and Friars needn't write.)

Punjaub or **Punjob.** Copy given out on American morning newspapers merely to keep compositors employed at hours when they would, under existing conditions, charge for time if no copy were furnished.

From Ringwalt's *American Encyclopedia of Printing*, Philadelphia, 1871.



Whatsit Department.



This was found in a clutch of cuts of printshop equipment and machinery. Who used this gadget? Printer, plumber, tinker, tailor, sailor? Do you care? Does anyone care?

L & P Worley

The Man Behind The Face

Names of Type Designers Set in One of Their Artistic Creations

DAVID WOLF BRUCE

BRUCE ORNAMENTED 1080

BERNARD NAUDIN

NAUDIN CHAMPLEVÉ

DAN X. SOLO

PHIDIAN REVISED

Georg Trump

JAGUAR

Hermann Zapf

PALATINO ITALIC & SWASH

Type Designs by
Imre Reiner

Imre Reiner (1900—1987). Highly distinguished wood engraver as well as the designer of types like Bazaar, Contact, Corvinus, Floride, London Script, Matura, Mustang, and Reiner Black. Born in Germany; studied under Ernst Schneidler at the school of arts and crafts at Stuttgart.

ABGMQRSW&adefghimrsty235

MERCURIUS

ABGM& adefgr4

PEPITA

ABGMQS&adefghlmprsty25

REINER SCRIPT

ABGMQ&adefghmprstvy2

STRADIVARIUS

Guy Botterill at the House of Type®

TRINITY

Science which is truth

Art which is creation

Ethics which is the right

by A. C. Peattie

Donald Culross Peattie (1898-1964) was a botanist who worked for the U.S. Department of Agriculture. He was a prolific writer on botanical subjects but also did interpretations of nature for children and collaborated with his wife, Louise, on several works. His philosophical "Trinity" is shown on the verso and he has an entry in Bartlet's Quotations about bird song in tne morning.

MORNINGBIRD PRESS

Bob Fusfeld
APA 573

Do not Swear!

There is no occasion to swear
outside a printing office.
It is useful in proof-reading,
and indispensible in
getting forms to press,
and has been known
to assist in looking over the paper
when it is printed,
but otherwise
it is a very disgusting habit.

Quote from 1890 Printers' Circular
Printed in 1917-designed Parsons
Still applicable in 1995 printshops

—Bob and Carole Mullen

From the book

TIME FLIES

by Bill Cosby

IN AMERICA *where age discrimination is still a popular pastime, the seven ages of mankind have become:*

1. *Preschooler*
2. *Pepsi generation*
3. *Baby boomer*
4. *Mid-lifer*
5. *Empty-nester*
6. *Senior citizen*
7. *Organ donor*

A thought from one of
Mike Royko's columns
for The Chicago Tribune

FREEDOM VERSUS SAFETY

BECAUSE *we Americans insist upon a maximum of freedoms with a minimum of restraints and inconveniences, a person cannot be given foolproof protection. No one is 100% safe while someone else is sufficiently determined to risk his own freedom to threaten the rights of another person.*



ON GUARD

— *ROBERT H. MERRILL*

Look what I found!

Uncovered recently: a loose-leaf binder labeled with *The Manual of the Amalgamated Printers Association*. Although I am a strong union supporter—I joined the International Typographical Union in 1946, fresh out of olive drab—I thought *amalgamated* appeared inappropriate for hobby or semi-professional printers. But I digress.

The contents page (printed by Gary Hantke) listed APA data, equipment, preparing to print, printing, related arts, books and publications, and miscellaneous.

All officers for years since 1958 were listed. Michael O'Connor was president in 1958-59, but relinquished the additional duties of mailer and editor-publisher in his second term. He was followed in '60-'61 by Fred MacMahon, '62 by Luke Cory, '64 by Rich Hopkins, '66 by John Boulette, '68 by Bob Oldham.

One paragraph in the constitution (8 pages, 5½x8½″) encouraged excellence of content, design and technique in submissions for the mailings. Another fostered 50 associate members beyond the 150 actives.

Some interesting segments of the *Manual* are noted: Rehabilitation of Type Cases (William Pearce), Type Has Personality (Rich Hopkins), Duties of the Corrector of the Press (Bob Oldham), Feeding a Hand Press (Orel Burdick), Color Coded Spaces (Gary Hantke), Ancient Art of Marbling (Ben Bullwinkle).

Miscellany enclosed with the *Manual* was a copy of the *1971 Yearbook*, probably a precursor to *Treasure Gems*.

The Private Press of Harold Segal

8949 Turton Drive
Philadelphia, PA 19115

Livermore

Aa Bb Cc Dd Ee Ff Gg
Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy z 12345
67890 .,?$&:!-;'

SOME CASES OF TYPE were bought from a retired printer named Al Baki. He really did not want to sell it, but knew he wouldn't use it again, it was in the way, and he knew I would use it. Most of it was worn, but too good a bargain to walk away from. One should factor in labor... no bargain then!

Curiously, tucked in a double cap case was what he had labeled "24 Script." What limited references I have, did not reveal what it was. The pin mark is a horizontal line indicating older ATF?

I happened to be in contact with Alan Waring, and asked if he knew what was. He identified it as "Livermore." I found a 1905[?] ATF "American Line Type Book," and there it was. The book calls it "Lining Livermore No. 2. This was all that was said about it. Does anyone know more about this face? I would be curious as to its origin. It tickles me that the miniscule "i" has no dot. Was there a No. 1? Why was it No. 2? My font has no capitol "Z".

James Horton, APA 622
THE END-GRAVURE PRESS
Ann Arbor, Michigan
313-665-6044

Long Pants

The men in my age bracket (mid 70s) will remember without too much fondness the dress codes of our elementary school days viz., shirt, tie, knickers and argyle stockings. (I recall the day Jimmy Parker came to school in early fall wearing a T-shirt emblazoned: *YMCA Camp Blackhawk* across the front.) Miss Gimble, the playground supervisor grabbed him by said shirt front saying, "James Parker, what do you mean coming to school in your underwear? You go home and put on a shirt and tie this instant!"

My folks bought me a two pants suit for Easter when I was in the fifth or sixth grade. One pair was the short (knickers) variety and the others - ah the others were *long pants!* Normally

I wouldn't wear them to school until the seventh grade. I bragged to my friends about them. This was met by unbelief in some quarters. I coaxed and cajoled to be allowed to wear them to school. My mother finally relented with the provision that I come home immediately after school. I agreed and was delighted to be able to wear them. On the way home I ran through the cinder paved alley (my usual short cut). I tripped and fell tearing a huge hole in the knee of the pants. I'll not try to share my pain and feelings but allow your imagiation to run amok.
Needless to say, I now had a two pants suit. Both, however, were knickers!

Stan Kroeger 439
2334 S. Milwaukee St. Denver, CO 80210

A:View:of Letterpress:Printing

AS A NATION advances towards the higher stages of civilisation, there are many pursuits which, though no longer necessary as in past times for the maintenance of life, do not nevertheless fall into oblivion. Though exercised more rarely, they appear to give purer pleasure than before, and with the absence of constraint the hard work of former ages becomes a delight and a sport. It stands to reason however that these old crafts could only be exercised later by those who cared little what they gained by them. This kind of recreation seems to have been confined to the aristocracy, and it was even thought to be the particular privilege of these great men. This sport was not an indifferent matter; it was a precious privilege, a princely right.

A
remark
descriptive of
Dynasties III-XX
of Ancient Egypt, by
Johann Peter Adolf Erman
(1854-1937), and translated by
Mary Helen Tirard. Set by David
Kent 599 and printed by Robert Kent
542 for the 25th edition of Treasure Gems



To lengthen thy Life, lessen thy Meals.

Benj. Franklin

Each year on his birthday, January 17, we like to remember Ben Franklin first as a printer. Franklin also advocated good health and the proper eating habits like the above quotation from one of his Almanacks. It's sad to say that in his later years he forgot his advice and suffered badly from the gout.

CHARLIE HINDE APA 508

BEAN CREEK PRESS

A TREASURED GEM

THIS IS THE THIRD IN AN ON-GOING Series of what are to me, special fonts in my *keeping. This year, I present a font cast by the Conner Typefoundry in New York City. This font was shown in their* 1888 *speciman book as* 2-*Line English Ornamented No.*3, *& later as Orleans Open. It was patented in* 1872, *by the designer and cutter, Henry Brehmer. I ommit the word punch before cutter, as in this instance, Brehmer took a font of Runic & deftly cut both a shadow and an outline. Evidence of relatively crude graver marks bespeak the cutting of lead, not steel.*

Apart from the sagging crossbar on the A, & the rather bazaar sign for the ever weakening dol-

lor, this typeface might appear quite modern. As 19th century ornamented types go, this might be called tame. The finely formed serifs tend toward the sweeping brush-strokes of mediæval versals, not the common excesses of playful Victoriana.

ABCDEFGHIKL
MNOPQRSTVW
XYZJU&£$123
4567890 .;:-,'!?

Addenda: the font here shown was cast by A.D. Farmer & Son, as evidenced by their cross within a circle pin-mark. An old prestandardization mould—which measures exactly 27.5 points—was used. The matrices were likely sold by Conner at the formation of the Trust in 1892, as obsolete in drive and "old-fashioned".

Hand-set for the 1995 Treasure Gems
Body type is an unknown oldstyle cast by
Farmer, Little & Co. excudebat: Waring



PRINTING IS A WAY OF LIFE.

It can transcend the boundaries of a trade and can take its place as one of the arts when the presiding genius at the printing office combines within himself the roles of business man, scholar, and artist. If he lacks business acumen and knowledge of the mechanics of the craft, the printing office must inevitably languish and finally cease to function. If he has not acquired

a sufficient degree of scholarship, he cannot successfully attempt to be a book printer in the fullest sense of the term. If he is not something of an artist, he cannot hope to evolve and maintain a typographic style. These three qualities are seldom combined in one person, but the printer who is endowed with them is eligible for his place in the history of printing.

— Oliver Simon

COLOPHON

Printed at the world headquarters of the
Kitemaug Press
by Frank J. Anderson, the "presiding genius,"
for the 25th anniversary edition of
TREASURE GEMS
and the 30th anniversary of the founding of
the Kitemaug Press. Spartanburg S.C. 1995



WHAT MAKES A HOME

A man can build a mansion
Anywhere this world about,
A man can build a palace
richly furnish it throughout.
A man can build a mansion
or a tiny cottage fair,
but it's not the hallowed place called
"HOME"
'til Mother's dwelling there.
A man can build a mansion
with a high and spacious dome,
but no man in this world can build
that precious thing called "Home"
A man can build a mansion
carting treasures o'er the foam,
yes, a man can build the building
but a woman makes it "HOME."

AUTHOR UNKNOWN

JOE PRIEBE APA 527

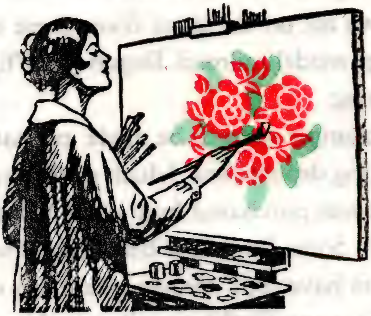
When too many ornaments are used with too little text, the result can only be chaos.

. . . But it is such fun!

Over-decorated for Treasure Gems
by Polly B. Johnson,
APA 569

The Search is Over . . .

Dorothea is going to help me, and as you can see, her work is truly outstanding.



She is enthusiastic about our shop, which is in a three story barn, and will help us make some changes during the summer. There are 15 assorted type cabinets, proof press and galley cabinet, paper cutter, plus a 7x11 Pearl, two 6x10 Kelseys and assorted miniatures.

And there is the watercolor gallery with about 50 paintings. There will be additions, new framing, and display improvements are needed.

This is a side hill barn, so there is a big room below that looks out to garden, brook and woods. Last year we put in a new floor, this year a stairway will replace the old ladder.

And above all, on the third floor, there is the big HO gauge model railroad. Begun in 1976, it needs refurbishing.

Drastic changes need to be made, primarily in the printing department. Much of the equipment and type was purchased from a shop closed some years ago. Some fonts had been loaded with sorts and others have only meager quantities of some letters. So many Gothics: ordinary, Alternate, Bernhard, and Spartan. And there is half a ton of lead in all sizes, from six to to 48 picas.

We doubt that much of this would be attractive to another printer, but it will be available.

for Treasure Gems '95

25th Anniversary Issue

Norris Whitbeck
175 Florida Road - Ridgefield, CT 06877

Princes and Princesses of Printing in Baltimore

Last year Dennis Zembala, Director of the Baltimore Museum of Industry, asked me to help research the history of printing in Baltimore as the first step in the plan to create a new expanded printing exhibit. I began to dig through the museum's extensive printing archives and found that many men and women made important contributions to printing and publishing here. I call these great pioneers "princes and princesses of printing."

The first woman printer in the new world was *Dinah Nuthead*. After her husband died in 1694, she took over his printing business in St. Mary's and moved to Annapolis to become that city's first printer.

Nicholas Hasselbach, Baltimore's first printer, arrived here from Germany in 1764.

New Englander *William Goddard* established his press here in 1773 with the meager capital of "a single solitary guinea." He was successful and established the *Maryland Journal and Baltimore Advertiser*. In 1774 he turned control of the business to his sister, *Mary Katherine Goddard*, trained earlier as a printer by their mother, *Sarah*. Mary Goddard printed the first official issue of the Declaration of Independence, authorized by Congress in 1777.

Arunah Shepherdson Abell founded the *Baltimore Sun* in 1837. A union printer himself, he employed only union printers. Today the newspaper is the oldest continuous employer of union printers in the U.S.

Ottmar Mergenthaler emigrated here from Germany as a young man of 18 in 1872. He established his machine shop in Baltimore in the 1880s and developed his revolutionary typesetting invention, the Linotype. In 1893 ten of his Linotypes were installed by *The News*, first Baltimore newspaper to use them.

Charles W. Schneidereith emigrated from Germany in 1848 and established C.W. Schneidereith, Printer the next year. The firm provided foreign language printing, especially German and Hebrew. Today the Schneidereith firm remains one of Baltimore's leading printers.

In 1873 *Isaac Friedenwald* started the Friedenwald Company. Later on, this very large printing firm became the Lord Baltimore Press and was the first book printer in the U.S. to use the Linotype. In 1898 the firm printed 1000 copies of Mergenthaler's autobiography.

Just a brief sketch of some of our earliest printing pioneers. I'll keep APA members posted on the opening of the Museum of Industry's exhibit planned for later this year.

Done on a 1903 C&P for *Treasure Gems 1995*. Set in Sterling Cursive & Modern Roman. Jim Kapplin at The Ethnic Press, 1041 Flagtree Lane, Baltimore, Maryland 21208 APA 600

DAVID BETHEL

ERHARD RATDOLT is credited the dubious distinction of being the first printer to use decoration in his printing. (1476). Since this early time, type designers have developed and printers have used ornamental pieces, arabesques, leaves, borders, and combinations of these as a source of decoration for the printed page. This continued until the eighteenth century, when printer's flowers were virtually dead. Toward the nineteenth century antique borders and headpieces became the vogue, and decorated initials, vignettes and arabesque fleurons were revived by a number of French and English printers.

Then, (1922-1930), Stanley Morison, Director of Monotype led the way in producing printer's flowers. Others, including Bruce Rogers, Thomas M. Cleland, and Walter Teague designed flowers for ATF.

In England, David Bethel, post-graduate student, designed an ornamental bookbinder's brass for his bookbinding project. Two years later he adapted this design into a type ornament for

the Monotype Corporation. A corner unit became necessary and since the border unit did not lend itself thus, a separate unit was sketched. These pieces are mathematically proportioned so that an endless number of combinations can be arranged. Morison accepted the designs in 1958, and Beatrice Warde, Publicity Manager at Monotype christened the border and corner units GLINT. She was enthusiastic working out combinations and later was instrumental in the production of a 12pt version in addition to the 18pt, the original. In Antwerp, a Glint club was formed.

INNOMINATE PRESS
Blaine Lewis, Louisville, KY APA–640

PEATS PRESS

35

1960 - 1995

Subsidiaries:

THE ECLECTIC PRESS

Alchmey Press and Typefoundry

NONPAREIL PRESS

The Out of Sorts Print Shop

PAST PEAT and SON TYPEF'DRY

From

Paragraphs on Printing

By

Bruce Rogers

¶

The books printed at many of the private presses, at least in this country, are now so mechanically perfect that they are frequently lacking in what may be considered the desirable qualities of amateur printing. Most of them appear to have issued from good com-

mercial establishments. This seems a distinct loss of opportunity, because part of the fun and one of the functions of the small press is to make experiments and add to the diversity of bookmaking rather than to strive too hard for mechanically perfect workmanship.

FOR TREASURE GEMS
TWENTY FIFTH EDITION
BY MIKE O'CONNOR
APA ONE



"Fine Printing:

THE BOOKS which help you most are those which make you think the most. The hardest way of learning is by easy reading. But a great book that comes from a great thinker,– it is a ship of thought, deep freighted with truth, with Beauty, too.

Print, the medium by which the thoughts of men are made visible and through which all literature finds expression, may be merely good, or it may be fine in the sense that a work of art is fine."

"The old fellows stole all of our best ideas."

F. W. *Goudy*

COLOPHON

The '*Fine Printing*' quote was lifted from "Typologia" as a feeble excuse to use the Goudy linocut portrait I had rendered some time previously. "The old fellows . . ." is a personal favorite since it 'justifies' my need to swipe quotations without relying on creativity.

Printed for the 1995 *Treasure Gems* at
THE MILLSTONE PRESS
W. Gale Mueller, *proprietor*
E 2903 13th · Spokane, WA 99202
APA 575

On the Lost Art of Letterwriting

A telephone call from a friend is a joy, unless you are in the middle of a meal, having a bath or on the point of going out to an engagement for which you are already late. But even when you have time, a telephone conversation cannot be savored and re-run several times as a letter can. You cannot put a blue ribbon around a sentimental telephone call and keep it for years.

A letter sender in effect is saying: "I am setting aside some of my time for you alone. I am thinking of you. This is more important to me than all the other things I could be doing."

Egdon Margo

The Kansas City Wayzgoose of 1975 is where I met Egdon Margo. He was a memorable person, very positive in his ideas. We were trying to get everyone to print a "prop" card. He refused. Said that there was too much confusion about his name, which was first, which last.

That argument ended as I printed a prop card for him & put it in the bundle.

Visiting in California in 1976, I phoned Margo. He insisted that I call and visit Frank Cushing, a former APA member, in Tustin. Margo considered Cushing the finest printer the APA ever had. I did go and found Cushing to be friendly and helpful. He showed me leaves he had printed for "It's a Small World." I saw him again in 1977. He died that year.

Margo died in 1990. I owe a lot to those two men. For their letters, spurring me on to try to approach their quality of printing and content, I am grateful.

Duane C. Scott APA 436

I AM A STAMPAHOLIC

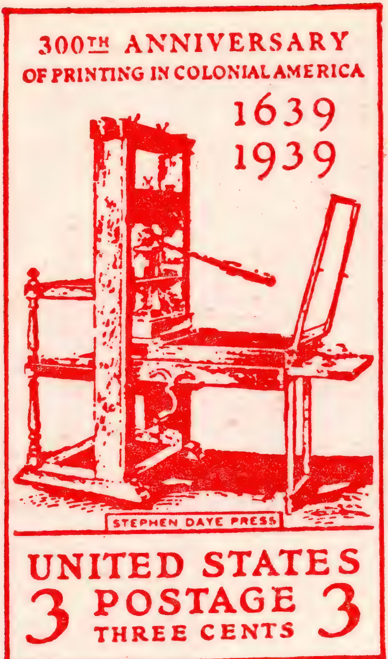
















Being partial to stamps and stamp cuts, I've accumulated a small collection of cuts that I use to embellish envelopes and letterheads. Mail from here carries a stamp or sticker to put some printer pizzazz on ordinary mail.

Charles L, Bush APA 495 at
The PONY X Press, POBox 6115
St. Joseph, MO 64506

AMALGAMATED · PRINTERS' ASSOCIATION · MEMBER

Treasure Gems No. 25 1995



Still we Treasure those Gems of that "good ol'" age before laptop computers made folly of spiking 6 point lead slivers into decorations

and artistic backgrounds which
Steve Watts once referred to
as "typographic tile-setting."

Ah so!

This confirmed retard
still prints NBC----
No Blinkin' Computer!



Ralph Babcock
The Scarlet Cockerel Press

TALES FROM WOOD TYPE DAYS

ACCORDING to Rob Roy Kelly's book, "American Wood Type: 1828-1900", an enterprising fellow, named Issac Merritt, had once worked for the Day brothers' wood type manufactory in the mid 1840's. During the two years he worked as a sales distributor for them, he developed a better process of cutting wood type.

One day, for reasons only known to Merritt, he left town with a horse and wagon full of the Day's wood type. He then sold the type in the next town and moved to Baltimore where he secured a job working in a machine shop.

Merritt also took out a patent for his wood type cutting machine and for $3,000 sold the Massachusetts manufacturing rights to Boston investor, George Zieber. The two men met a machine shop owner, Orson Phelps, who repaired sewing machines. Merritt saw a Lerow & Blodgett sewing machine and said he

could invent a better one. Soon the three men agreed to form a company to manufacture sewing machines based on Merritt's designs. Thus was born the Singer Sewing Machine Company, named after its inventor—Issac Merritt Singer.

P.S.—A few years later Merritt did reimburse the Day brothers for the stolen wood type, horse and wagon.



Robert A. Metzler
Green Mountain Letterpress
Fairlee, Vermont

APA 571



THE VILLAGE BLACKSMITH

UNDER a spreading chestnut-tree
  The village smithy stands;
The smith, a mighty man is he,
  With large and sinewy hands;
And the muscles of his brawny arms
  Are strong as iron bands.

His brow is wet with honest sweat,
  He earns whate'er he can,
And looks the whole world in the face,
  For he owes not any man.

Week in, week out, from morn till night,
  You can hear his bellows blow;
You can hear him swing his heavy sledge,
  With measured beat and slow.

And children coming home from school
  Look in at the open door;
They love to see the flaming forge,
  And hear the bellows roar.

He goes on Sunday to the church,
And sits among his boys;
He hears his daughter's voice,
Singing in the village choir,
And it makes his heart rejoice.

Toiling, —— rejoicing, —— sorrowing,
Onward through life he goes;
Each morning sees some task begin,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought.

by Henry W. Longfellow

1 stanza and some lines omitted.

For the 1995 TREASURE GEMS

Harold Bacon APA 446

Type faces: Century, Cloister Cursive & Longfellow.

Reason for choosing this poem in a future bundle.

TREASURE GEMS 1995



FOR the first time in twenty-five years I was so busy that nary a single St. Pactrick's Day card was printed. However, in Erie, PA a local

custom is the celebration on Sept. 17 of Half Way to St. Patrick's Day. So why can't I play with the date? It can be a Quarter past or Three quarters to March 17—in any event:

Happy St. Patrick's Day

Jack Murphy APA 382

Toying Around at the Foolproof Press with 2-color ATF Mission Toys



ANOTHER GREAT FIND

What can I say? I was going to work out a Treasure Gems leaf last weekend, but I got a call on Friday night from Bill McGarry telling me about an Auction on the Next Day that was very nearby. I went, and was Fortunate enough to find & buy the type you see here. Thanks Bill, I scored bigtime!

Set in 34 pt. Monastic condensed, 17 plus pt. Antique condensed, and this 12 point Assyrian.

Rick von Holdt, The Foolproof Press, APA 546

The Thrill That Comes Once in a Lifetime.



Cartoon by H.T. Webster
Cut by M.K. Speckter
Given by P. Speckter
Printed by N. S. Pearl
Treadled by S. O. Saxe
APA 484


1776 – 1948
Brussel-Smith

This engraving was printed directly from the block and is a part of the Prairie Press Collection. 150 copies have been printed; 110 for the 1995 edition of Treasure Gems, and the remainder for private distribution.



THE PRAIRIE PRESS
AMANA, IOWA 52203

Children Learn What They Live

If children live with . . .

Criticism, they learn to condemn;
Hostility, they learn to fight;
Ridicule, they learn to be shy;
Shame, they learn to feel guilty;
Tolerance, they learn to be patient;
Encouragement, they learn confidence;
Praise, they learn to appreciate;
Fairness, they learn justice;
Security, they learn to have faith;
Approval, they learn to like themselves;
Acceptance and friendship, they learn to
find love in the world.



Mike and Patty Anton
Red Roses Press APA 613
5121 South Kingshighway
Saint Louis, Missouri 63109



The Underground Cavalry



EQUINE Treasures & an Ass & a Mule & a Yoke of Oxen & a Unicorn Crest & an Order of Chivalry & 2 Centaurs from the Cut Cabinet of the Underground Press.














the PONY EXPRESS













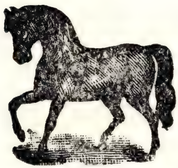




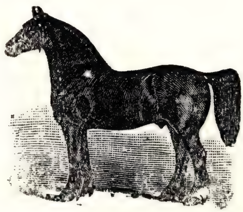
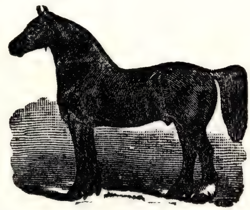


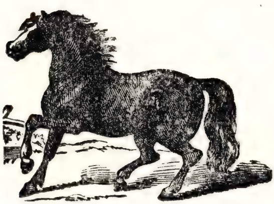
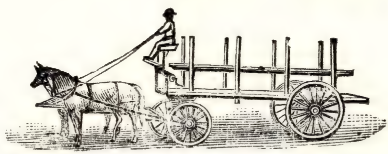
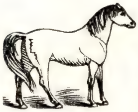
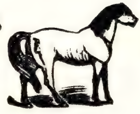




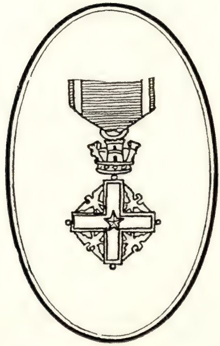






Pinto

Cavaliere
Ordine da Merito
Repubblica d'Italia

UNDERGROUND PRESS
CHAS. KLENSCH, PROP
NEW-YORK ◈ 1995

Menu

Why must it always be tomato soup:
dreadful
eternal
futile.

Life is like that, the same thing,
always the same thing day in or out,
crying, crying, cynical, hating, red.

Life is always like that:
bland
repetitious
laying in its bowl like just death,

Afraid of being eaten alive and afraid of dying
dreadfully eternal
forever repeating.

Mrs. Somerset sat in the same sabled seat and
sighed and repeated her life,
and said,

Why must it always be tomato soup?

— Alan A. Wheeler

FULL·CIRCLE PRESS
OF FAIRFAX

4206 Collier Road
Fairfax, Virginia 22030

The poem *Menu* has had a life of its own ever since it appeared in a college literary magazine in the late 1950s. It has appeared in various venues since then, including service as the frontispiece of a cookbook published in Korea. It is printed here by the author, who is APA 314.

It is a sin to be silent when it is your duty to protest

A. LINCOLN

Never read a book that is not a year old

RALPH WALDO EMERSON

TRUST GOD, BUT TIE YOUR CAMELS

MOHAMMED

WHEN PEOPLE CRITICIZE YOUR WORK,
YOU HAVE DONE SOMETHING
WORTHWHILE

Printed for Treasure Gems 1995

Jim Doolittle, The Golden Sun Press
2709 Eastridge Drive NE
Albuquerque, New Mexico 87112-2012
505-299-5500 APA 595, NAPA, AAPA

IT IS BETTER TO DO SOMETHING AND FAIL
THAN TO TRY TO DO NOTHING AND SUCCEED



Strong at 6

A little more than six years ago, a group of people, mostly strangers to one another, gathered at my house in suburban St. Louis. After the meeting's organizer (a pilot) had us each introduce ourselves, we learned about each other. We had in attendance a newspaper editor and publisher, an artist, a librarian, a poet and papermaker, a lawyer, a paper marbler, a painter, and the director of the regional transportation agency. The unifying tie between these (and other) attendees: all were interested in letterpress printing.

Thus began the St. Louis Letterpress Society.

The group has been a wonderful success and is alive and well at 6. Regular quarterly meetings are held at the homes of members, often featuring informative programs. Six annual cooperative projects have been completed. Many new members have joined and shared their talents and enthusiasm.

Most importantly, the members are no longer strangers and are now good friends.

St. Louis letterpressers owe a real debt to SLLS organizer Schuyler Shipley for his vision and work in 1989. And printers in other cities ought to consider following his example.

Mark Sableman at The Cityview Press, 977 Chapel Oaks Rd.
St. Louis, Missouri 63131. Printed for Treasure Gems 1995

A Few Old Friends



Gather 'round To Extend Their Sympathies ...

We have a new baby at our house! There is great elation, along with considerable trepidation, though tears have not yet been shed. Our previous child of this gender is about 10 years old. This recent one we find to be of quite a different temperament though unbelievably talented and complex. We have already spent many hours trying to absorb salient portions of *Dr.Spock's* most recent 800 page manuals. (Do I hear a few ever so slightly muffled chuckles at this point?)

Enuf! It is a new IBM-compatible with a few of the current bells and whistles included in the package. Word Perfect 6.1 for Windows was included. It sounded awfully complicated,with all its alternatives and options. Now, though I'm glad (I think), because of the unbelievable possibilities with graphics. I had thought that many of these would not have been even slightly approachable except via the expensive Macintosh with its professional programs and friendlier reputation.

My rationalization in getting a new computer was the possibility of doing additional miniature books , by letterpress from polymer plates, and also working on my type inventory.

Then, Mary Jane liked the idea of a color-capable printer. They have come down in price and up in quality, so we ended up with a HP Deskjet 560C

It now appears feasible to possibly print small color photo reproductions from CD-ROM images, that is if my brain doesn't blow up from trying to remember all the buttons and procedures! (Please don't hold your breath--this won't be of commercial quality.)

The decorative heading started as a straight Arial face, like the 3 lines following it. .I was able to transform it into one of a thousand variations via TextArt, another of the features which I hadn't known existed in Word Perfect 6.1.

The body copy is in Times New Roman, set for automatic kerning and letterspacing, an interesting experience in frustrating fascination. The illustration was slightly reduced on a friendly Zerox at Office Depot. A line negative of all was made on my 50 year old copy camera. Then the Toray plate for letterpress was made from that.

Hopefully, our printer friends won't grieve like those in the illustration at the beginning of this article, over this interest in computerization. With the invention of photography, artists predicted the immediate demise of the fine arts of drawing and painting, but they still seem viable after over 150 years.

Here is another interesting trial to see what detail I can hold in reproducing the smaller type sizes. This is another chapter in the frustration of learning a new scheme of printing. This first experience has taken a lot more time to do than if it had been done in *our traditional* way !
We can see that I have a lot of learning to do, plus practice.

BENJ. FRANKLIN
Stedman's HOBBY PRESS
Dale Stedman, prop.

for Treas.Gems 1995

This COLOPHON is being set with genuine metal type without benefit of Spell Check and Grammar Check, but with the aid of a magnifying headpiece. Logo is a zinc cut. Thanks to L'Abbe's Toray info. 1899 C&P

CONCERNING BLACKLETTER

The Roman alphabet, over the thousand years from 400 - 1400 A.D., developed gradually into our lower case. There was in all periods a desire to have distinctive, ornamental letters, too; but these shapes were not so rooted in tradition. Only the lower case derives straight from the Roman shapes. Our modern roman caps *are* the old Roman letters, brought back by Jenson and Tory in the earliest days of printing, stripped of any evolution at all.

In discussing early Blackletter fonts, Updike distinguishes three faces, which he calls, using French terminology, *Lettres de Forme, Lettres de Somme,* and *Lettres bâtardes*. The parallel Latin terminology was, again from most to least formal, *littera textura, littera rotunda,* and *littera bastarda.* Each is a style of *lower case only* (minuscule) that derives through scribal tradition straight from the Roman twenty-four—no *j* or *v* yet, right, printers? The capital letters, which derive from various local illuminators' usage, have nothing to do with the three styles. Any caps could go with any lower case, provided you were consistent.

I have managed to acquire fonts that typify the three styles, Goudy Text, Tudor Black, and Caxton Black. Let us compare them.

Textura Rotunda Bastarda

abcdefghiklmnopqrstvwxyz

abcdefghiklmnopqrstvw

abcdefghiklmnopqrstvwxyz xyz

abcd(nd)efghiklmnopqrstvwxyz

TEXTURA, narrow and vertical, recalls overshot stitches in weaving. ROTUNDA is round and fat; and BASTARDA is both less round and less precise.

The *o* of textura is a hexagon with no curves. That of the other two faces keeps points at the poles only and is otherwise curved. These differences of shape extend also to *c, d, e, g, h, p, q, s, u/v* and *w*.

The first two styles have two-story *a*'s; the third, a one-story *a*. All three should have "gothic" *d*, with the ascender bent back, but here Goudy goofed: *cf.* Cloister Black d, which is textura too.

The cross-bar on *e* slopes up on all three.

All have *y* with forward-curving tail; & all should have a *3*-shaped *z*, but again Goudy goofed. *Cf.* CB z.

The ascenders of *b, h, k,* and *l* of bastarda have loops, a trait derived from rapid, connected writing.

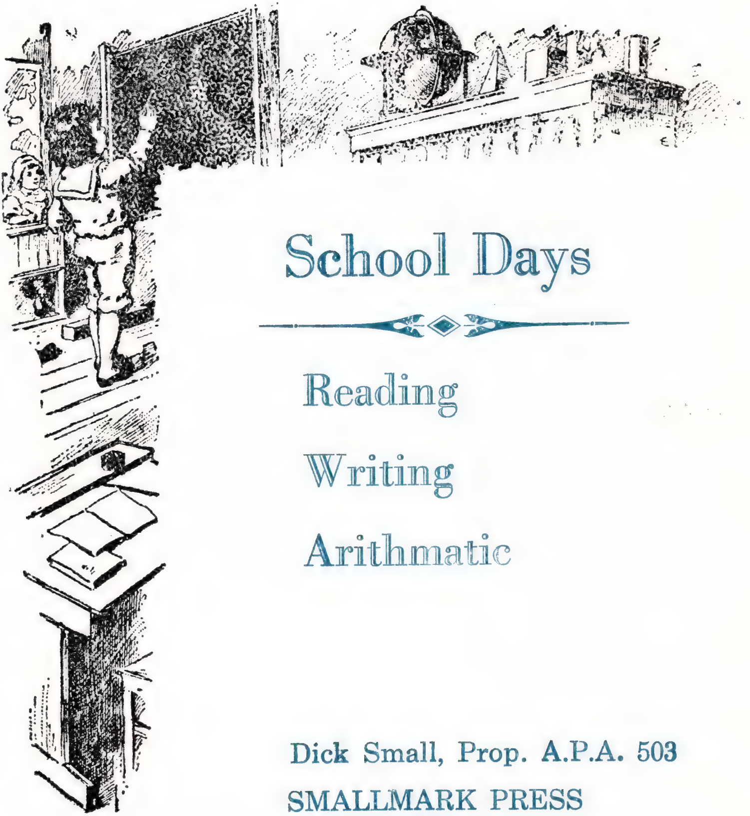
The *u/v* and *w* of bastarda have an elaborate 2nd story that again reflects a cursive disregard of disciplined pen lifts.

Finally, note the similarity in all features between bastarda and French Civilité, evidently its offspring.

Cliff Leonard *Ann Arbor* *Happy 25th, TG!*



25th Anniversary Treasure Gems



School Days

Reading

Writing

Arithmatic

Dick Small, Prop. A.P.A. 503

SMALLMARK PRESS

To-day

So HERE hath been dawning
Another blue day:
Think, wilt thou let it
Slip useless away.

Out of Eternity
This new day was born;
Into Eternity,
At night, will return.

Behold it aforetime
No eye ever did;
So soon it for ever
From all eyes is hid.

Here hath been dawning
Another blue day:
Think, wilt thou let it
Slip useless away.

Thomas Carlyle

Printed for 1995 *Treasure Gems*
Dale A. Woerter
APA 588

TREASURE GEMS '95

We had really planned to do up a lavish piece of composition well in advance of the deadline this year for "Treasure Gems.

But things are not at all normal in Oklahoma City right now, so it will have to wait.

What better way to use this seldom inked Goudy Thirty than to memorialize the victims of our national tragedy and to give thanks to those who have given us help.

Robert Orbach A.P.A. 515

Another Mystery SOLVED





SEVERAL YEARS AGO, I came across some odd pieces of printers' furniture, that were with the *Lyons' Collection.* Since I had never worked in a commercial shop, I realized that many mysteries remained. My father, from whom I learned the craft, did not know how they were used, but thought they were just large circular quads.

I had only seen my dad set gauge pins on-the-bias, as he called it, to print on paper napkins, and other small items, at an angle. It did not occur to me that it would be much easier

to set the type form at the desired angle. How was this accomplished before these devices were invented? From what I have read, the area between the chase and the form was filled with metal, plaster, or wood, cut to size. Here, I have raised the furniture to type-high, so the actual shape can be seen. ❦

Any-Angle Quads



☞ Types: *Zinco, Stencil & Garamond.* Mar. 2, 1995. **Please print for *Treasure Gems* in '96. Send 110 copies, Size 4½ x 6, by May 1st to: D. Greer, 183 Limekiln Rd. Ridgefield, CT 06877.**